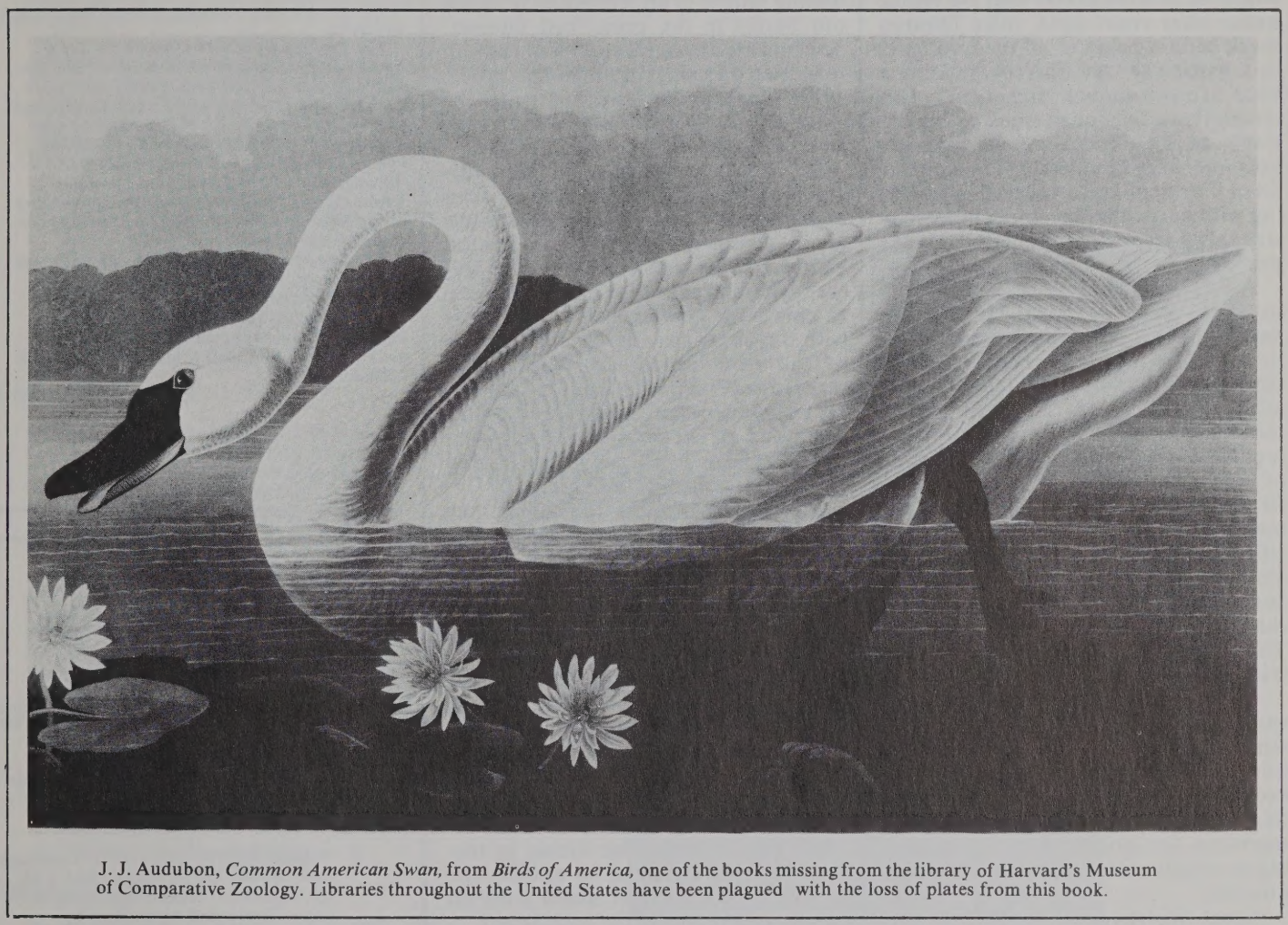
Stolen Art Alert

Formerly ART THEFT ARCHIVE Newsletter *Volume 1 / Number 7 / July 1980*



J. J. Audubon, *Common American Swan,* from *Birds of America,* one of the books missing from the library of Harvard's Museum of Comparative Zoology. Libraries throughout the United States have been plagued with the loss of plates from this book.

A Search for 150 Rare Books

Last fall, officials at Harvard University learned that over 150 rare books and 200 valuable plates had disappeared from the Library of the Museum of Comparative Zoology. They published a detailed listing in the *Antiquarian Bookseller* on the assumption that the books were likely to surface in the Antiquarian book market.

In December 1979 the university notified the F.B.I. of the theft, on the presumption that the stolen materials had left Massachusetts. Since that time, on two separate occasions, volumes from Harvard turned up at Sotheby's of London. In the first instance, bookplates, call numbers and the title page had all been removed from a travel book which was one of a set. The buyer, a collector of rare books, noticed some of the remaining embossing and returned the book to Sotheby's. It was subsequently identified as one stolen from the library when the binding was compared with other books of the set.

In the second incident four volumes of books on birds turned up. This time an amateurish attempt had been made to cover up the title page by pasting another page on top of it. The glue came loose revealing the original title page, call numbers and other identifying marks of the library.

Most of the books concern some aspect of natural history. They were housed in a special collections area of the library where scholars and students can study the materials under the supervision of library personnel. Edward W. Powers, Associate General Counsel at Harvard, said that it was impossible to estimate the value of the missing material, but that some of the items may prove to be irreplaceable. In addition to twenty volumes by J.J. Audubon, several early editions by Captain James Cook and Charles Darwin, as well as 40 plates from J.J. Audubon's *Viviparous Quadrupeds of North America,* are missing.

In order to conceal previous ownership, thieves remove bookplates or title pages, iron out embossing, or even rebind a volume so they can sell it. FBI Spc. Agt. John Holroyd says that any book missing a title page should be regarded with suspicion.

Each library has its own system for marking a book. This procedure individualizes the volume, making it possi-

ble to identify it as the property of a given institution. Growing awareness on the part of libraries, especially those that have been victimized, has led to the adoption of increasingly complex marking systems. In addition to using bookplates, call numbers and embossing pages, or making marks that are visible under ultra-violet light, some libraries mark certain pages in all their volumes in a particular way, thereby creating a kind of institutional "signature". This means that a thief must crack an institution's marking code in order to know how and where to alter its appearance. Even if he does know the code, tampering with particular pages in a book may strongly suggest that the volume is the property of a particular organization.

John F. Fleming, a rare books dealer in New York, says that the practice of using visible markings on all the plates in a book is falling into disuse today, since invisible marking systems are now available which are impossible to remove, while removal of visible markings may deface or cut off part of a work of art. Mr. Fleming says that his own firm uses a system which involves making a certain pencil mark on a specific page in all the volumes they handle. He added that he has subsequently come across some of those volumes with the mark intact. According to Fleming, Thomas Jefferson also used a secret initialling system to mark his books.

"At this point the best hope for Harvard to recover its missing volumes lies with the book dealers and auction houses," says John Holroyd. If they keep an eye out for the books, more are likely to turn up. Harvard officials, therefore, are interested in disseminating descriptive information as widely as possible.

Agent Holroyd indicates that the most effective way to curb this kind of loss is to maintain rigid surveillance systems. Guards should require all individuals, no matter who they are, to submit to a search of their belongings both upon entering and leaving the library or special sections thereof. Indeed, many books disappear from libraries through the deliberate or unwitting failure of an individual to check out books in the prescribed manner. The book leaves the library and ends up forgotten on a shelf in someone's office. Librarians have no way to trace the whereabouts of such books since they have not been checked out officially.

Any thief who manages to obtain official authorization to use a library can systematically loot its collection unless he is searched. In 1977 the Boston Public Library suffered the loss of several Audubon prints and other volumes. A charming gentleman made friends with the librarians and obtained access to the rare books room where he razored several plates from the books. He was subsequently caught and prosecuted and all the stolen materials were recovered. The F.B.I. has not connected him with the theft at Harvard.

Many librarians do not realize they have been robbed because their record keeping systems are so loose. Some libraries take inventory of their collections infrequently and may not notice for some time that a book is missing. The full extent of the losses at Harvard, for example, was not clear until a complete inventory of the 250,000 volume collection was taken. Since November, the library has published seven supplementary lists in the *Antiquarian Bookseller* as their inventory turned up additional missing material.

IFAR has begun the listing in this issue and will continue to publish the material in subsequent issues until all the books and plates are catalogued.

M.E.G.

Stolen Items

The stolen works listed in this publication are grouped under six possible main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Oriental Art, and Miscellaneous, and within those categories, by more specific headings. An alphabetical index follows the list. The entries are numbered consecutively, for easy reference to the illustrations and index.

The description of each stolen work is followed by the IFAR catalogue number, and the date and place of theft. Names of owners have been withheld. Anyone wishing further information on any object in this publication, or who suspects that he has come in contact with an item in this publication, should contact IFAR. An asterisk * before the catalogue number means that a photograph of the the stolen work is available at IFAR, though not necessarily included in this issue.

An effort has been made to document the objects reported, and bibliographical references have been included whenever they have been found. When we have not been able to document the stolen works, we have accepted the owners attributions. IFAR accepts no responsibility for these.

FINE ARTS

PAINTINGS, PASTELS, MIXED MEDIA WORKS, WATERCOLORS

American, 19th Century

1. **William KEITH** (1839-1911). *California Landscape, Mountain Scene.* Oil on canvas. 40.6 x 63.5 cm. Lake in foreground with mountains at far shore. The tallest is covered with snow. *80.172.3. San Francisco, Ca.

2. **William KEITH** (1839-1911). *Landscape with Stream.* Oil on canvas. 40.6 x 61 cm. Signed l/l. Stream with rocks in center foreground surrounded by mountains, some with snow, in the middleground and background. *80.172.2. San Francisco, Ca.

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3. **William KEITH** (1839-1911). *Three Indians on Horses Near A Stream.* Oil on canvas. 43.2 x 83.8 cm. Signed. Western landscape with stream in foreground, rocky mountains and evergreens in middle ground, rugged mountain with glacier in center background.
*80.172.1. San Francisco, Ca.

American, 20th Century

4. **John LITTLE** (b 1907). *Jungle Rhythm,* 1965. Oil on canvas. 76.8 x 62.9 cm. Signed l/c: "John Little". Thick impasto in rich blues and greens.
*80.188. East Hampton, NY. missing since 1975.

5. **Sallie Ellington MIDDLETON.** *Eastern Cottontails.* Transparent watercolor on Arches paper. 53.3 x 43.2 cm.
80.183. Charlotte, NC.

6. **Larry RIVERS** (b 1923). *Rubber Plant.* Oil on canvas. 45.7 x 58.4 cm. Predominantly deep greens and browns.
80.171. Brewster, NY.

English, 17th Century

7. *Man with White Ruff.* 45.7 x 30.5 cm. Bust-length portrait of a man facing slightly left wearing a dark garment with a full white ruff. Dark ground.
*80.181.4. London, England.

8. *Woman in Black Dress.* 45.7 x 30.4 cm. Bust-length portrait of young woman facing right in black dress with filmy white cloth around neckline. Dark curls frame face, tendrils on forehead. Dark ground.
*80.181.5. London, England.

English, 18th Century

9. *General Abercromby.* Oil. 20.3 x 15.2 cm. Bust-length portrait of a man wearing frock coat, vest, stickpin in white scarf. Has white powdered hair. Faces slightly right.
*80.181.7. London, England.

English, 19th Century

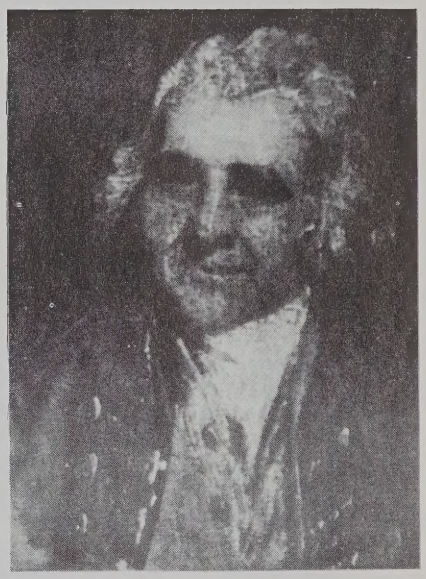
10. **Thomas Sydney COOPER** (1803-1902). *Cows.* Oil. 35.6 x 45.7 cm. Faintly signed l/l. Cow in left profile in foreground against dark landscape and sky.
*80.181.9. London, England.

11. **William DANIELS** (1813-80). *Portrait of A Man.* Oil. Bust-length potrait of a man facing right, looking at viewer, right side of face in shadow . He wears a dark suit with strong contrast of small, white collar. Large, drooping mustache high-bridged nose, deep-set eyes. Dark background.
*80.181.8. London, England.

12. **John PETTIE** (1839-93). *Portrait of A Lady,* 1891. Oil. Dated l/r: "1891". Half-length profile view seen from the back. Wears dress with low back. Hair worn up in curls. Dark ground.
*80.181.6. London, England.

13. **D. A. PROVIS** (fl 1843-86). *Feeding Time,* 1870. Oil. 19.1 x 25.4 cm. Interior scene of child sitting by hearth feeding pair of rabbits.
*80.152. London, England.

4. Little



9. English 18th c

13. Provis

14. *Portrait of A Woman.* Watercolor. 20.3 x 15.2 cm. Half-length portrait of a woman facing left, looking at viewer. She wears a blue dress with puff sleeves, brown hair worn up and long drop earrings. Pale background.
*80.181.3. London, England.

European, 19th Century

15. *Cows in A Meadow.* Oil. Vertical format with one cow seen from rear l/l looking across meadow at another cow c/r. Trees and buildings in background.
*80.168.2. London, England.

Flemish, 17th Century

16. **Sir Anthony van DYCK** (1599-1641). *Holy Family with St. Anne and an Angel.* Oil on canvas. 225 x 175 cm. Mary with Child seated on her lap in center. Child reaches up with right hand to touch chin of St. Anne who is seated beside them holding an apple in her right hand. Behind Mary an angel looks at barefoot St. Joseph who stands in profile beside Madonna at right. Space is ambiguous with draperies opening behind St. Anne, revealing a column on a high base.
*80.185. Imperia, Italy. 11 Mar 80.

French, 18th Century

17. *Portrait of A Woman.* Oil. 40.6 x 35.6 cm. Bust-length right profile of a plump woman with hair worn up and adorned with red ribbon, glass beads. Wears low-cut dress with bare shoulders. Small ear.
*80.181.10. London. England.

German, 16th Century

18. **RHENISH SCHOOL.** *Religious Scene.* Oil on wood. 33.7 x 25.4 cm. Inscribed l/r: "JVLI PPZ". Lady, dressed in brown with white veil, kneels in right foreground before church dedicated to St. Paul. Patron saint stands in left foreground. Papal Coat of Arms at center right.
*80.153. London, England.

19. *Portrait of A Youth Wearing A Breastplate.* Oil on wood. 22 x 16 cm. 3/4length youth facing right with right hand on hip.
*80.164. West Berlin, Federal Germany. 19 Jan 80.

German, 20th Century

20. **Emil NOLDE** (1867-1956). *Nadja,* 1919. Oil on canvas. 40 x 25 cm. Signed l/c. Back of frame marked in India ink: "Emil Nolde, Nadja". Head of a woman facing right. she has a cap of dark hair and large features.
*80.186. Freiburg, Federal Germany. 25 Oct 77-16 Sep 79.

Irish, 18th Century

21. **Thomas BURKE** (1749-1815). *Fishing Boat at Sea.* Oil. Approx 1.8 x 2.4 m. Signed l/r. Fishing boat, with two men in the stern, in choppy sea in center foreground. Buildings seen in distance c/r.
*80.168.1. London, England.

PRINTS AND DRAWINGS

American, 20th Century

22. **Harold M. LEROY** (b 1905). *Ball of Fire.* Serigraph. 25.4 x 45.7 cm. No 23/100.
80.177.2. Missing between NY and Fl. 1979.

23. **Harold M. LEROY** (b 1905). *Cluster.* Serigraph. 45.7 x 33 cm. Signed l/r: "H.M. LeRoy". No 29/92. Red and green floral and foliate forms against a dark background.
*80.177.3. Missing between NY and Fl. 1979.

24. **Harold M. LEROY** (b 1905). *Dunes.* Serigraph. 20.3 x 30.5 cm. Signed l/r: "H.M. LeRoy". No A/P. Landscape with three fir trees c/l leaning toward another tree c/r which is bent toward the other three. Stained glass effect with all elements heavily outlined in black.
*80.177.4. Missing between NY and Fl. 1979.

25. **Harold M. LEROY** (b 1905). *Floral Melody.* Serigraph. 50.8 x 61 cm. Signed l/r: "H.M. LeRoy". No14/100. Musical notes depicted as flowers springing out of a French horn that doubles as a flowerpot. Background represents a musical staff.
*80.177.1. Missing between NY and Fl. 1979.

26. **Harold M. LEROY** (b 1905). *Spanish Steps.* Serigraph. 50.8 x 66 cm. Signed l/r: "LeRoy". No A/P. Tall woman, standing at left in blue and green dress, holds bouquet of flowers in her left hand. On right is a flower vendor standing in front of his stand. Background is multi-colored horizontal stripes.
*80.177.5. Missing between NY and Fl. 1979.

French, 20th Century

27. **Joan MIRO** (Spanish, b 1893). *La biche chantant la Tosca,* 1969. Etching. 58.5 x 69.5 cm. Signed: "Miro" and dated: "5/21/69" l/r. No 55/75.
*80.190.9. Paris, France.

28. **Joan MIRO** (Spanish, b 1893). *Chasseur de pieuvres,* 1969. Etching. 105 x 66.5 cm. No 60/75. Abstract composition with a dark octopus-like form at center with five tentacles. Surrounded by other forms, two of which have eyes.
*80.190.6. Paris, France.

29. **Joan MIRO** (Spanish, b 1893). *Ciel rouge,* 1960. Lithograph. 46 x 66 cm. H.C. from an edition of 100. Top half has large dark rectangle with little shapes emerging from the edges of it. Beneath is a row of six ovals with a row of six calligraphic forms beneath it.
*80.190.15. Paris, France.

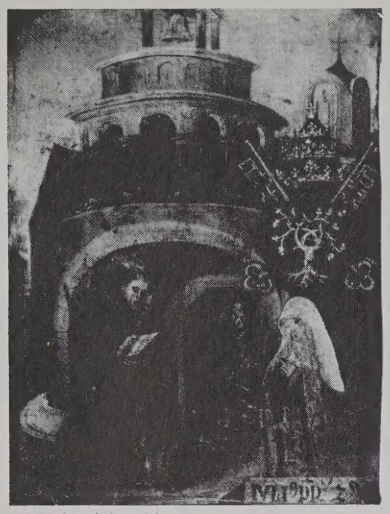
30. **Joan MIRO** (Spanish, b 1893). *Dormir sous la lune,* 1969. Etching. 73 x 101 cm. H.C. from an edition of 75.
*80.190.10. Paris, France.

31. **Joan MIRO** (Spanish, b 1893). *Femme et oiseau I,* 1960. Etching. 50 x 66 cm. No 77/90.
*80.190.14. Paris, France.

14. English 19th c

16. van Dyck

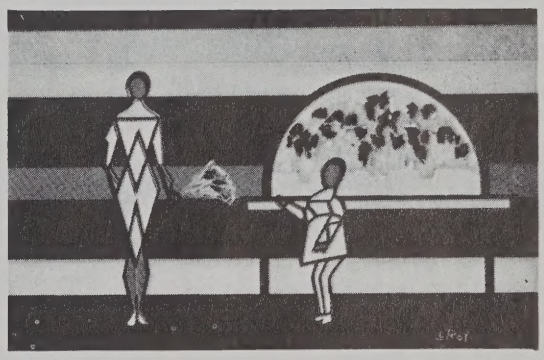
17. French 18th c



18. Rhenish 16th c

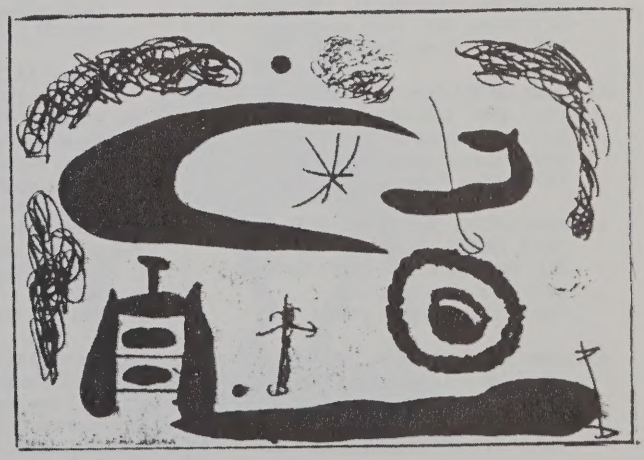
24. LeRoy

25. LeRoy



26. LeRoy

27. Miro



30. Miro

32. **Joan MIRO** (Spanish, b 1893). *La fille du jardinier,* 1963. Lithograph. 44.5 x 60 cm. H.C. from an edition of 90. *80.190.13. Paris, France.

33. **Joan MIRO** (Spanish, b 1893). *Fond marin II,* 1963. Etching. 55.5 x 76 cm. H.C. from an edition of 50. *80.190.7. Paris, France.

34. **Joan MIRO** (Spanish, b 1893). *Grand vent,* 1960. Etching. 63 x 90 cm. No 80/90. Light shapes on a dark background. *80.190.1. Paris, France.

35. **Joan MIRO** (Spanish, b 1893). *L'escalier de la nuit,* 1970. Etching. 61 x 82.2 cm. No 60/75. *80.190.12. Paris, France.

36. **Joan MIRO** (Spanish, b 1893). *Lune et vent,* 1963. Etching. 52 x 80.5 cm. H.C. from an edition of 75. *80.190.24. Paris, France.

37. **Joan MIRO** (Spanish, b 1893). *Partie de campagne III,* 1967. Etching. 73.5 x 104.5 cm. H.C. from an edition of 75. *80.190.25. Paris, France.

38. **Joan MIRO** (Spanish, b 1893). *Petites filles au bois,* 1958. Lithograph. 50 x 66 cm. H.C. from an edition of 100. Two child-like figures, the one on the left has long curved arms and a long face. The arms appear to lift the figure in the air. The figure on the right is stable, with one foot on the ground and an oval face. *80.190.2. Paris, France.

39. **Joan MIRO** (Spanish, b 1893). *Les philosophes I,* 1958. Etching. 50.6 x 66 cm. No 65/75. Three abstract figures standing in a row. *80.190.21. Paris, France.

40. **Joan MIRO** (Spanish, b 1893). *Preparatifs d'oiseaux I,* 1963. Etching. 49 x 58 cm. H.C. from an edition of 75. *80.190.19. Paris, France.

41. **Joan MIRO** (Spanish, b 1893). *Preparatifs d'oiseaux II,* 1963. Etching. 49 x 58 cm. H.C. from an edition of 75. *80.190.18. Paris, France.

42. **Joan MIRO** (Spanish, b 1893). *Preparatifs d'oiseaux III,* 1963. Etching. 49 x 58 cm. H.C. from an edition of 75. *80.190.23. Paris, France.

43. **Joan MIRO** (Spanish, b 1893). *Serie II No 1,* 1961. Lithographs. 45 x 60 cm. H.C. from an edition of 30. Series of 9 with different color plates. *80.190.5a-i. Paris, France.

44. **Joan MIRO** (Spanish, b 1893). *Serie II No 5,* 1961. Lithographs. 45 x 60 cm. H.C. from an edition of 30. Series of 9 with different color plates. *80.190.11 a-i. Paris, France.

45. **Joan MIRO** (Spanish, b 1893). *Serie II No 8,* 1961. Lithographs. 45 x 60 cm. H.C. from an edition of 30. Series of 9 with different color plates. *80.190.17 a-i. Paris, France.

46. **Joan MIRO** (Spanish, b 1893). *Signes et meteores,* 1958. Lithograph. 55 x 65.5 cm. H. C. from an edition of 100. Abstract compostion composed of circles, semi-circles, lines, and blotches. *80.190.3. Paris, France.

47. **Joan MIRO** (Spanish, b 1893). *Le styx,* 1958. Etching. 32.5 x 50 cm. H.C. from an edition of 75. *80.190.4. Paris, France.

48. **Joan MIRO** (Spanish, b 1893). *Trace sur la paroi I,* 1967. Etching. 74.5 x 105 cm. No 63/75. *80.190.16. Paris, France.

49. **Joan MIRO** (Spanish, b 1893). *Trace sur la paroi II,* 1967. Etching. 74.5 x 105 cm. No 62/75. *80.190.8. Paris, France.

50. **Joan MIRO** (Spanish, b 1893). *La traversee du miroir*, 1963. Lithograph. 60 x 90 cm. H.C. from an edition of 90. *80.190.20. Paris, France.

51. **Joan MIRO** (Spanish, b 1893). *Vers la gauche,* 1968. Etching. 75 x 105 cm. No 63/75. *80.190.22. Paris, France.

SCULPTURE

American, 20th Century

52. **Milton HEBALD** (b 1917). *Faun Mother,* 1969. Bronze. H 1.22 m. Seated woman with hooved feet holds a child who reaches for her breast. *80.170. Claverack, NY.

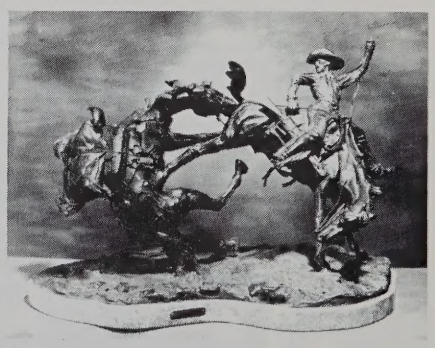
53. **Harry JACKSON** (b 1924). *Gunsil,* 1962. Patinated bronze. 50.8 x 15.2 x 17.8 cm. No 26/40. Ref.: Frank Getlein, Harry Jackson, New York, Kennedy Galleries, Inc., 1969, p 66. Standing cowboy with wrinkled brow, hat pushed back on head, has right leg extended with knee bent, right hand resting on thigh. His left hand rests on his waist. Both hands are gloved. *80.175. St. Louis, Mo. Apr 80.

54. **Harry JACKSON** (b 1924). *Lack of Slack,* 1973. Patinated bronze. 57.5 x 40 x 40 cm. No 27/40. Mounted rider holds reins in upraised left hand, rope in right hand. His horse has head lowered, hind legs raised against the belly of another horse. Second horse has pack tied on his back and is about to land on his hindquarters. *80.173.1. Houston, Tx. 28 Mar 80.

55. **Harry JACKSON** (b 1924). *Pony Express III,* 1967. Patinated bronze. 47 x 53.3 x 35.6 cm. No 59/1000. Ref.: Frank Getlein, Harry Jackson, New York, Kennedy Galleries, Inc., 1969, p 6. Mounted rider holds reins in left hand, looks over right shoulder and holds right arm straight out aiming revolver. Horse gallops headlong; only his right foreleg touches flat, rectangular base. *80.174. New York, NY. 18 Apr 80.

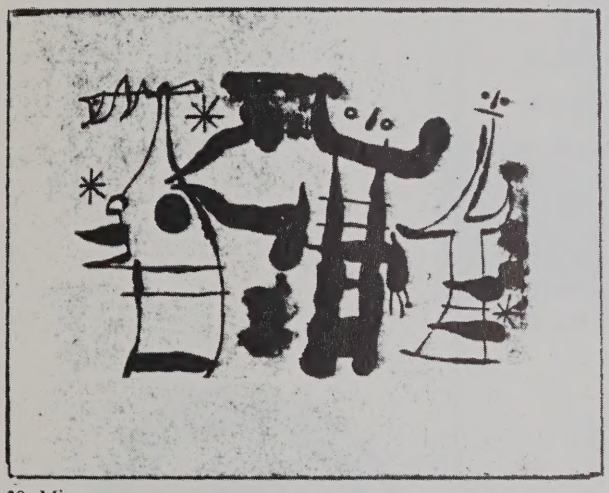
56. **Harry JACKSON** (b 1924). *Trail Boss,* 1958. Patinated bronze. 25.4 x 12.7 x 10.2 cm. Ref.: Frank Getlein, Harry Jackson, New York, Kennedy Galleries, Inc., 1969, p 69. Mustachioed cowboy holds hat and reins in left hand, his right rests behind him, he looks left. Mounted on a horse with head bent down, left foreleg raised. *80.173.2. Houston, Tx. 28 Mar 80.

53. Jackson

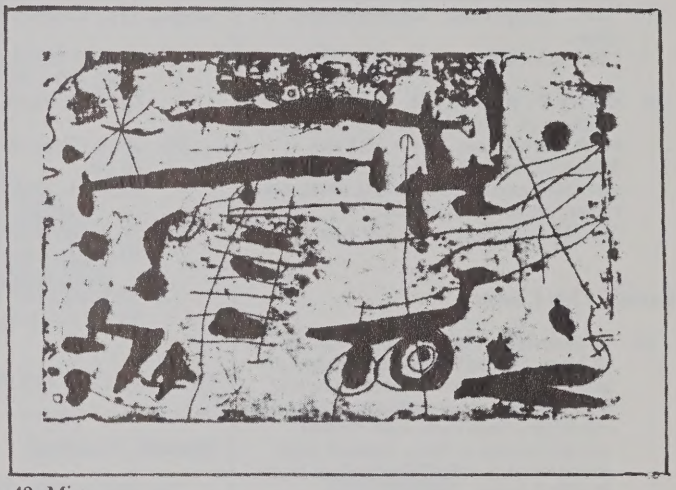


54. Jackson

34. Miro



39. Miro



49. Miro

55. Jackson

56. Jackson

57. **Rena KLEEFELD.** *Sea Gulls Hovering on the Waves,* 1970. Bronze. 17.8 cm. Signed and dated. Unique cast. Simplified forms.
*80.158.6. Arlington, Va. 20 Aug 79.

58. **Shirley P. WHEELER.** *Five Figures,* 1960-1. Bronze. 15.2 x 25.4 cm. Signed: "S.W.". Unique cast. Patterned after Luca della Robbia's choir boys. Five boys with hymnal, all singing.
*80.158.4. Arlington, Va. 20 Aug 79.

59. **Shirley P. WHEELER.** *Seated Woman in Flowing Robes,* 1961. Bronze with golden brown patina, black marble base. Approx 12.7 x 20.3 x 10.2 cm. Signed "S. W.". Unique cast. Left arm outstretched, right hand clasping left wrist. Open robe reveals leg.
80.158.2. Arlington, Va. 20 Aug 79.

60. **Shirley P. WHEELER.** *Standing Woman,* 1961. Bronze with golden brown patina. H 25.4 cm. Signed: "S.W.". Unique cast. Wearing draped robes.
*80.158.3. Arlington, Va. 20 Aug 79.

61. **Shirley P. WHEELER.** *Woman Walking in Wind,* 1958-60. Bronze on black marble base. 25.4 x 15.2 cm. Signed: "Shirley P. Wheeler". Unique cast. Elongated figure in long dress, head bowed, shoulders hunched.
*80.158.1. Arlington, Va. 20 Aug 79.

Flemish, 17th Century

62. *Conversion of Saint Paul.* Bronze. 29.2 x 17.8 cm. St. Paul with hands raised in alarm, about to be unseated from his falling mount. A servant prepares to catch him. Both men wear Roman armor. Surface is finely finished with patina varying from light to dark brown.
80.169. London, England.

French, 19th Century

63. **P. J. MENE** (1810-79). *Two Labrador Dogs.* Bronze. 25.4 x 40.6 x 17.8 cm.
80.166.1. London, England.

64. **P. J. MENE** (1810-79). *Two Setters with Bird.* Bronze. 25.4 x 40.6 x 17.8 cm.
80.166.2. London, England.

Italian, 18th Century

65. *Fauns (Two).* Bronze. Two young nude standing fauns, one with two horns on his forehead, the other with a lock of hair on his forehead and carrying a small dolphin under his right arm; left arm is raised.
*80.161.1-2. Naples, Italy. early 1980.

Spanish, Medieval

66. *Santa Maria La Mayor,* 12th c. Stone. H 70 cm; wt 400 kg. Seated, crowned Virgin holds Child on her right knee.
*80.165. Argomedo, Spain. Dec 79.

Spanish, 20th Century

67. **KIEFF GREDIAGA** (b 1936). *Tientos,* 1978. Bronze. H 33 cm.
*80.155. New York, NY. 9 May 80.

DECORATIVE ARTS

CERAMICS, POTTERY, PORCELAIN

English, 18th Century

68. **DERBY.** *Virgins Awakening Cupid,* ca 1790. Biscuit. H 29.2 cm. Incised crown and cross swords on base. Cupid lies asleep on a heap of rocks with his head resting on his quiver and his bow by his side. Two virgins stand looking at him, one holding out her right hand to tickle his ear with a straw; behind them is a tree. Right index finger of Virgin broken off at second joint.
*80.160. New York, NY. 4 Jun 80.

ICONS

Greek, 17th Century

69. *Blessed Virgin (Hope of the World),* 1650. 180 x 80 cm.
80.184.3. Viotia, Greece. 25 Mar 80.

70. *Jesus Christ (Omnipotent),* 1650. 180 x 90 cm.
80.184.4. Viotia, Greece. 25 Mar 80.

71. *St. John the Baptist,* 1650. 160 x 80 cm.
80.184.2. Viotia, Greece. 25 Mar 80.

72. *St Luke,* 1650. 160 x 80 cm.
80.184.1. Viotia, Greece. 25 Mar 80.

LITURGICAL OBJECTS

Spanish, Medieval

73. *Altar Cruets (Pair),* Romanesque. Silver. Spherical with long necks, flared bases and necks. Pair of bands encircle center of spheres, ring encircles neck.
*80.182.3a-b. Estella, Spain. 14 Oct 79.

74. *Crucifix,* late Gothic. Silver. Ornate design with kneeling angels on the four branches of the cross, each branch ending in a trefoil pattern. Standing saints flank cross on two projecting vine-like branches. Upper part of Christ's body is in a square panel.
*80.182.2. Estella, Spain. 14 Oct 79.

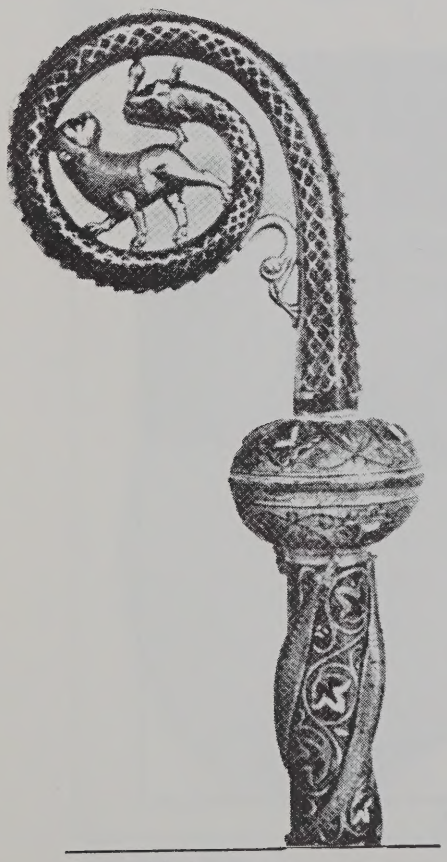
75. *Pastoral Crook of Archbishop of Patras,* Romanesque. Gilded copper with champleve enamel. Curved portion of crook represents serpent biting a wolf's tail.
*80.182.1. Estella, Spain. 14 Oct 79.

Spanish, 15th Century

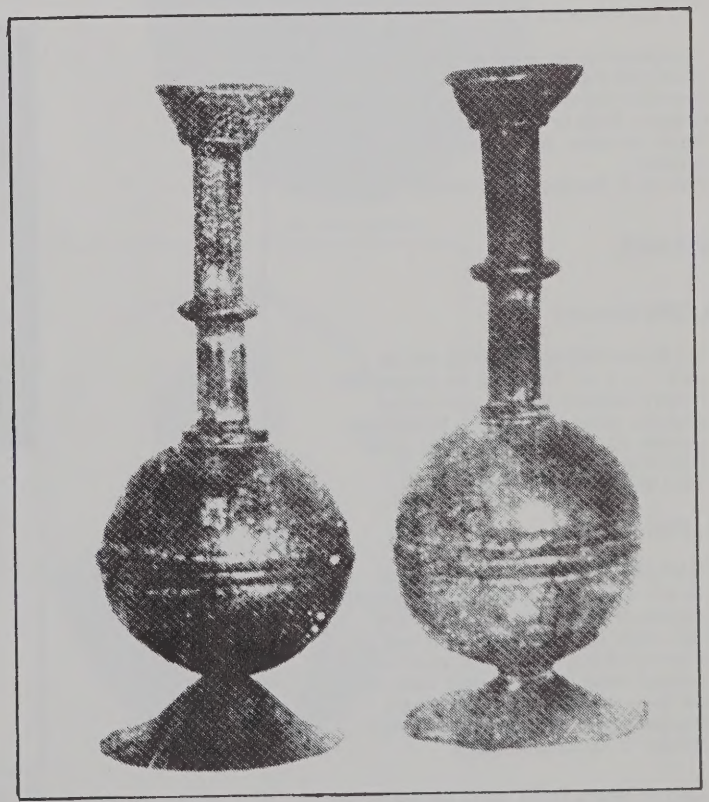
76. *Processional Cross.* Richly chased.
*80.182.9. Estella, Spain. 14 Oct 79.

77. *Reliquary Statuettes (Twenty-Eight).* Engraved gilded silver. Ranging in size from 16-32 cm. Taken from a Gothic shrine to which they were attached, the figures represent various saints including Christopher, Catherine, George and other bishops, monks and women as well as Mary and Jesus.
*80.178. Gerona Province, Spain. 11 Jan 80.

61. Wheeler



75. Spanish, Romanesque



73. Spanish, Romanesque

Spanish, 16th Century

78. *Incense Boat.* Silver. In the shape of a nautilus shell on a knobbed stem; circular, chased base.
*80.182.4. Estella, Spain. 14 Oct 79.

Spanish, 17th Century

79. *Reliquary of St. Francis Xavier.* Rays emerge from reliquary box topped by cross. Stem is turned, knobbed; circular base is chased.
*80.182.10. Estella, Spain. 14 Oct 79.

Spanish, 18th Century

80. *Chalice.* Lower two thirds of cup richly chased. Stem has decorated knob, ring. Base is scalloped and chased.
*80.182.5. Estella, Spain. 14 Oct 79.

Spanish, Century unknown

81. *Censer.* Silver. Circular base with flared cup topped by curved, open pattern of birds. Long chain.
*80.182.13. Estella, Spain. 14 Oct 79.

82. *Chalice.* Silver. Turned stem and base; ring around middle of cup.
*80.182.6. Estella, Spain. 14 Oct 79.

83. *Ciborium.* Silverplate. Conical cover with swirled chasing surmounted by cross. Cup encircled by carved frieze framed by beading. Turned stem, circular, chased base.
*80.182.12. Estella, Spain. 14 Oct 79.

84. *Reliquary.* On turned stem and base. Reliquary in the form of a frame with stylized open design surmounted by plain cross.
*80.182.7. Estella, Spain. 14 Oct 79.

85. *Reliquary.* In the shape of forearm and hand with forefinger pointing up. Jewelled ring around wrist with carving beneath. Edge of sleeve and rectangular frame on sleeve also have jewelled borders.
*80.182.8. Estella, Spain. 14 Oct 79.

MINIATURES

English, 17th Century

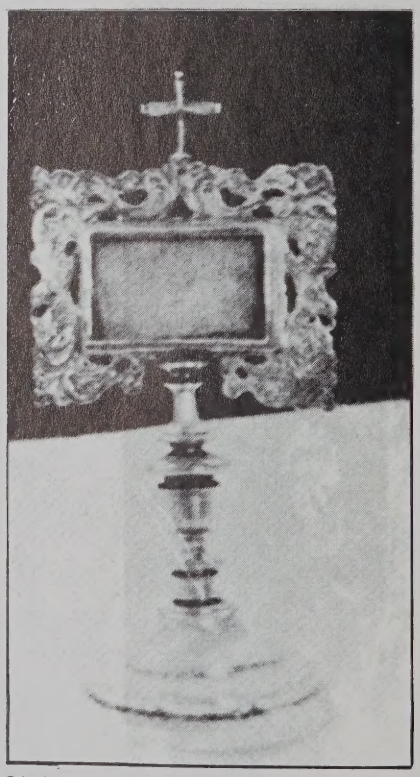
86. *Sir Robert Hillyard,* ca 1648. Oil on card. 7 x 6 cm. Inscribed on reverse: "Sir Robert Hillyard Knight, gent of his majesties privie chamber...". Half-length portrait of a man in armor with a red Civil War sash. Oval format.
*80.180. London, England.

English, 19th Century

87. **HARGREAVES.** *Small Boy in Blue Jacket.* Approx 10 x 7.6 cm. Half-length portrait of young boy in dark jacket, high white collar turning under and framing jawline. Large dark eyes look forward, head turned slightly right. Hair cut short on sides, parted right and brushed across forehead. Oval format.
*80.181.2. London, England.

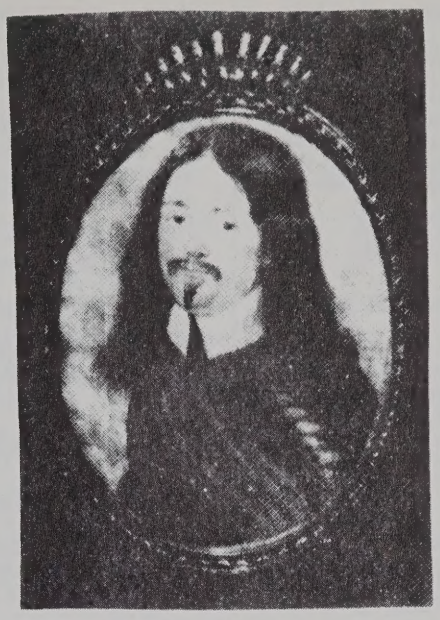
88. *Lady in White Dress,* 1800. On ivory. 10 x 7.6 cm. Bust-length portrait of fair haired young woman in low-necked gown with ribbon tie at bodice. Large,

81. Spanish

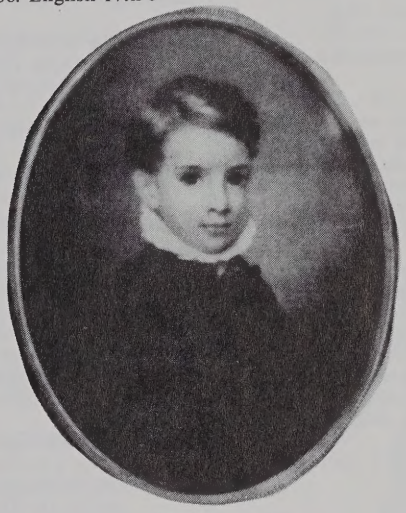


84. Spanish

85. Spanish



86. English 17th c



87. Hargreaves

88. English 19th c

89. English 19th c

light, expressive eyes gaze right. Hair curls onto forehead.
*80.181.1. London, England.

89. *Portrait of A Regency Gentleman.* Oil. 10 x 7.6 cm. Bust-length portrait of young man facing right with dark, curly hair, long side burns. Wears dark jacket, white frilled shirt. Blue and white background. Oval.
*80.181.11. London, England.

OBJECTS OF ART

Russian, 20th Century

90. **The ELEVENTH ARTEL** (Moscow). *Box,* ca 1910. Silver gilt and enamel. Diam 5 cm. Circular.
80.157.11. Floral Park, NY. 12 Apr 80.

Spanish, 17th Century

91. *Box.* Silver, inlaid with ivory. Small.
*80.182.11. Estella, Spain. 14 Oct 79.

RUGS, CARPETS

Middle Eastern, Century unknown

92. *Kashan Carpet.* Silk. 2.4 x 3.7 m. Central medallion with an overall pattern of flowers and interlacing vines on the field. Surrounded by several borders, the widest having cartouches. Purple and green colors.
*80.176.2. Chicago, Il. 3 Jan 80.

93. *Kilim Carpet.* Cotton. 1.6 x 2.9 m. Has three narrow outer borders, a wider border with a diamond and zig-zag motif, and an inner border with a row of diamonds. Center of rug has nine rows of designs running horizontally, separated from each other by the same narrow motif. Purple, red, beige and green colors.
*80.176.1. Chicago, Il. 3 Jan 80.

SILVER

Russian, 19th Century

94. **Gustav KLINGERT** (Moscow). *Serving Spoon,* ca 1890. Silver gilt and plique-a-jour enamel. L 15.9 cm. Fig-shaped bowl.
80.157.23. Floral Park, NY. 12 Apr 80.

95. **Gustav KLINGERT** (Moscow). *Tea Glass Holder,* 1888. Silver gilt and enamel. H 11.4 cm.
80.157.1. Floral Park, NY. 12 Apr 80.

96. **Anton KUZMICHEV** (Moscow). *Tea Caddy,* ca 1890. Silver gilt and enamel. H 11.7 cm.
80.157.6. Floral Park, NY. 12 Apr 80.

97. **OVCHINNIKOV** (Moscow). *Serving Spoon,* 1891. Silver gilt and enamel. L 15.9 cm. Back of bowl decorated with a bird.
80.157.21. Floral Park, NY. 12 Apr 80.

98. **OVCHINNIKOV** (Moscow). *Tea Glass Holder,* 1886. Silver gilt and enamel. H 7 cm.
80.157.3. Floral Park, NY. 12 Apr 80.

99. **Ivan SALTYKOV** (Moscow). *Spirit Flask,* 1888. Silver gilt and enamel. H 15.9 cm.
80.157.8. Floral Park, NY. 12 Apr 80.

100. **SAZIKOV** (Moscow). *Tea Glass Holder,* 1875. Silver and champleve enamel. H 7 cm. Hoop form.
80.157.4. Floral Park, NY. 12 Apr 80.

101. *Kovsh,* Moscow, ca 1890. Silver gilt and enamel. L 7.9 cm. In 17th c style.
80.157.16. Floral Park, NY. 12 Apr 80.

102. *Serving Spoon,* Moscow, 1889. Silver gilt and plique-a-jour. L 20.3 cm.
80.157.7. Floral Park, NY. 12 Apr 80.

103. *Serving Spoon,* Moscow, 1896. Silver gilt and enamel. L 15.2 cm. With circular bowl.
80.157.22. Floral Park, NY. 12 Apr 80.

104. *Tea Glass Holder,* Moscow, 1891. Silver gilt and champleve enamel. H 8.9 cm.
80.157.2. Floral Park, NY. 12 Apr 80.

Russian, 20th Century

105. **The ELEVENTH ARTEL** (Moscow). *Kovsh,* ca 1910. Silver gilt and shaded enamel. L 39.4 cm. Mounted with hard stones.
80.157.24. Floral Park, NY. 12 Apr 80.

106. **The ELEVENTH ARTEL** (Moscow). *Salt Cellars and Salt Spoons (Three),* ca 1910. Silver gilt and enamel. Diam 3.8 cm.
80.157.20a-c. Floral Park, NY. 12 Apr 80.

107. **FABERGE** (Moscow). *Kovsh,* ca 1900. Silver and translucent enamel. L 8.8 cm. Mounted with a coin.
80.157.12. Floral Park, NY. 12 Apr 80.

108. **FABERGE** (Moscow). *Kovsh,* ca 1900. Silver gilt and enamel. L over handle 9.5 cm. Small, with plique-a-jour border.
80.157.18. Floral Park, NY. 12 Apr 80.

109. **GRATCHEV** (Moscow). *Waiter,* ca 1900. Silver gilt and enamel. Diam 13 cm.
80.157.5. Floral Park, NY. 12 Apr 80.

110. **KHLEBNIKOV** (Moscow). *Kovsh,* ca 1910. Silver gilt and enamel. L 17.8 cm.
80.157.9. Floral Park, NY. 12 Apr 80.

111. **KHLEBNIKOV** (Moscow). *Kovsh,* ca 1910. Silver gilt and enamel. L. 10.8 cm.
80.157.13. Floral Park, NY. 12 Apr 80.

112. **OVCHINNIKOV** (Moscow). *Charka,* ca 1900. Silver gilt and enamel. L over handle 12.7 cm. Circular, on three ball feet.
80.157.17. Floral Park, NY. 12 Apr 80.

113. **OVCHINNIKOV** (Moscow). *Kovsh,* ca 1910. Silver and enamel. L 12.7 cm. Mounted with red stone.
80.157.10. Floral Park, NY. 12 Apr 80.

114. **OVCHINNIKOV** (Moscow). *Punch Bowl and Ladle,* ca 1900. Silver gilt and shaded enamel. H 24.1 cm. In shape of a two-handled vase.
80.157.25a-b. Floral Park, NY. 12 Apr 80.

115. **Fedor RUCKERT** (Faberge, Moscow). *Punch Ladle,* ca 1900. Silver gilt and enamel. L 22.2 cm.
80.157.19. Floral Park, NY. 12 Apr 80.

116. **Nicholas ZVEREV** (Moscow). *Kovsh,* ca 1910. Silver gilt and enamel. L 7 cm. Miniature.
80.157.15. Floral Park, NY. 12 Apr 80.

117. *Bowl,* Moscow, ca 1900. Silver gilt and enamel. Diam 8.8 cm.
80.157.14. Floral Park, NY. 12 Apr 80.

ANTIQUITIES

ETRUSCAN

Sculpture, 3rd Century BC

118. *Togatus Figurine.* Bronze. H 7.3 cm. Standing frontal figure with right arm extended, hand missing. Holds round object in left hand. Toga draped over left shoulder.
*80.187. Columbia, S.C.

ROMAN

Vessels, Century Unknown

119. *Stemless Kylix.* Lapis lazuli. H 10 cm, diam 19 cm. Made from one piece of lapis lazuli. One handle restored.
*80.167. London, England.

ETHNOGRAPHIC OBJECTS

AFRICAN

120. **BASSA TRIBE** (Liberia). *Miniature Masks (Three).* Wood. Ranging in size from 4.4 to 10 cm. Ridged coiffures.
80.179.4a-c. Chicago, Il. 11 May 80.
Reward

121. **DAN TRIBE** (Liberia). *Miniature Masks (Four).* Wood. Ranging in size from 5.7 to 10 cm. One with black patina and hair moustache. Three were Christie's Lot 17, 24 Oct 78.
80.179.3a-d. Chicago, Il. 11 May 80.
Reward

122. **DAN TRIBE** (Liberia). *Poro Mask.* Wood. Approx h 14 cm. Fine brownish patination with short hemp beard affixed to chin.
80.179.2. Chicago, Il. 11 May 80.
Reward

123. **DOGON TRIBE** (Mali). *Couple Embracing.* Wood. Approx h 9.5 cm. Very old carving with some damage on the back side. Greyish patination.
80.179.1. Chicago, Il. 11 May 80.
Reward

124. **MAMBILA TRIBE** (Nigeria). *Fetish Figure.* Wood. Approx h 10 cm. Brown patina with small fabric trim. Head tilted upward. Traces of museum wax on bottom of feet.
80.179.5. Chicago, Il. 11 May 80.
Reward

125. **YORUBA** (Nigeria). *Male Ibeji.* Wood. Approx h 12.7 cm. Portions of coiffure repainted. Much wear, especially on base.
80.179.6. Chicago, Il. 11 May 80.
Reward

ORIENTAL ART

INDIAN

Manuscripts, Islamic - 10th to 20th Century

126. **FERDOUSI** (Persian, 903-1025). *Manuscript of the Sharnama (Book of Kings),* 12-13c. Parchment, bound in purple velvet reinforced with perforated copper. 28 x 21 x 13 cm. Illuminated mauscript written in Farsi, abundantly illustrated with highly detailed miniatures. One miniature at the beginning of the book depicts a decapitated crocodile. Parts are worm-eaten.
80.162. Katmandu, Nepal. Feb 80.

MISCELLANEOUS

BOOKS, DOCUMENTS, HISTORIC PHOTOGRAPHS, MANUSCRIPTS, MAPS

American, 18th Century

127. **Jonathan CARVER** (1710-80). *Three years travels through the interior parts of North America, for more than five thousand miles.* Philadelphia, Key and Simpson, 1796. pp 20, 360, 20. 4to.
80.189.24. Cambridge, Ma. 1979.

128. **Jonathan CARVER** (1710-80). *Three years travels throughout the interior parts of North America.* Portsmouth, N.H., 1794. pp 16, 282. 12mo.
80.189.23. Cambridge, Ma. 1979.

American, 19th Century

129. **John James AUDUBON** (1785-1851). *The birds of America, from drawings made in the United States and their territories.* New York, V.G. Audubon, 1859,vols 1-7, ils. 8vo.
80.189.6a-g. Cambridge, Ma. 1979.

130. **John James AUDUBON** (1785-1851). *The birds of America, from drawings made in the United States and their territories.* New York, J. J. Audubon, 1840-4, vols 1-7, 500pls.
80.189.3a-g. Cambridge, Ma. 1979.

131. **John James AUDUBON** (1785-1851). *The birds of America from drawings made in the United States and their territories.* New York, V.G. Audubon, 1860, vols 1-7, 500 pls. 8vo.
80.189.8a-g. Cambridge, Ma. 1979.

132. **John James AUDUBON** (1785-1851). *The quadrupeds of North America.* New York, V.G. Audubon, 1856-60, 3 vols. 155 col pls. 26.4 cm.
80.189.5a-c. Cambridge, Ma. 1979.

133. **John James AUDUBON** and John Bachman . *The Quadrupeds of North America.* New York, V.G. Audubon, 1856-60, vols 1-3, 155 pls. 4to.
80.189.7a-c. Cambridge, Ma. 1979.

134. **John James AUDUBON** and John Bachman . *The quadrupeds of North America.* New York, V.G. Audubon, 1849-54, 3 vols, 155 pls. 26.2 cm. Two copies.
80.189.4a-b. Cambridge, Ma. 1979.

135. **Spencer Fullerton BAIRD** (1823-87). *Birds,* 1858. General report on zoology, pt. two, U.S. War Dept. Report of explorations for a railroad from the Mississippi to the Pacific. Atlas only, 38 pls.
80.189.9. Cambridge, Ma. 1979.

136. **Charles Lucien BONAPARTE** (Prince de Canino, 1803-57). *American ornithology; or, The natural history of birds inhabiting the United States, not given by Wilson.* Philadelphia, Carey, Lea, 1833. vol 4. William Brown, printer. 2 copies.
80.189.22 a-b. Cambridge, Ma. 1979.

137. **Charles Lucien BONAPARTE** (Prince de Canino, 1803-57). *American ornithology; or, The natural history of birds inhabiting the United States, not given by Wilson.* Philadelphia, Samuel Augustus Mitchell, 1825. vol 1, 1st issue. William Brown, printer.
80.189.18. Cambridge, Ma. 1979.

138. **Charles Lucien BONAPARTE** (Prince de Canino, 1803-57). *American ornithology; or, The natural history of birds inhabiting the United States, not given by Wilson.* Philadelphia, Carey, Lea and Carey, 1825. vol 1, 1st issue with 2nd imprint. William Brown, printer.
80.189.19. Cambridge, Ma. 1979.

139. **Charles Lucien BONAPARTE** (Prince de Canino, 1803-57). *American ornithology; or, The natural history of birds inhabiting the United States, not given by Wilson.* Philadelphia, Carey, Lea and Carey, 1828. vols 2 and 3. William Brown, printer. 3 copies of each volume.
80.189.21 a-f. Cambridge, Ma. 1979.

140. **Charles Lucien BONAPARTE** (Prince de Canino, 1803-57). *American ornithology; or, The natural history of birds inhabiting the United States, not given by Wilson.* Philadelphia, Carey, Lea and Carey, 1825. vol 1, 2nd issue. T.K. and P.G. Collins, printers. A reprint of the 1st issue, with slightly different pagination. 2 copies.
80.189.20 a-b. Cambridge, Ma. 1979.

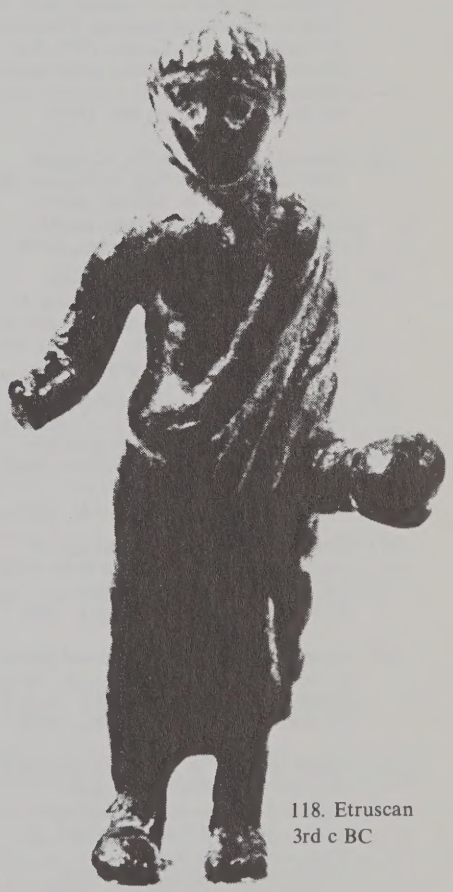
141. **Gabriel FRANCHERE.** *Narrative of a voyage to the northwest coast of America in the years 1811, 1812, 1813 and 1814.* New York, 1854. pp 376. Front. and 2 pls. 8vo.
80.189.39. Cambridge, Ma. 1979.

142. **Gwynn Harris HEAP.** *Central route to the Pacific from the valley of the Mississippi to California.* Philadelphia, 1854. pp 136. 11 pls. 8 vo.
80.189.47. Cambridge, Ma. 1979.

English, 18th Century

143. **AELIANUS** (Claudius, 2c AD). *De natura animalium libri XVII.* Cum animadversionibus Conradi Gesneri et Danielis Wilhelmi Trilleri, curante Abrhamo Gronovio. Londoni, Gulielmus Bowyer, 1744. Pt. (1), 2. pp xiv, xxvii, (35), 1128, (88). In Latin and Greek.
80.189.1. Cambridge, Ma. 1979.

144. **George ANSON** (1697-1762). *A voyage rund the world in the years 1740-44.* London, 1769, Ed 14. 8vo. Compiled by Richard Walter from the papers and materials of George Anson. pp (22) 536. three maps.
80.189.2. Cambridge, Ma. 1979.



118. Etruscan
3rd c BC

119. Roman

145. **John BARTRAM** (1699-1777). *Observations on the inhabitants, climate, soil, rivers, productions. animals and other matters worthy of notice.* London. Printed for J. Whiston and B. White, in Fleet Street 1751. front. (fold plan). 22 cm. 1 p. 1, viii, (9)-94 p. Made by Mr. John Bartram in his travels from Pensilvania to Onondago, Oswego and Lake Ontario in Canada. Annexed to it is a curious account of the cataracts at Niagara by Mr. Peter Kalm, a Swedish gentleman who travelled there.
80.189.11. Cambridge, Ma. 1979.

146. **Viscount William Carr BERESFORD** (1768-1854). *A voyage around the world, but more particularly to the northwest coast of America performed in 1785, 1786, 1787 and 1788 in the King George and Queen Charlotte, captains Portlock and Dixon.* London, 1789. pp 29, (3), 360, 47, map, 21 pls. 4to. A series of 49 letters signed W.B. ed. with introduction and two appendices by George Dixon.
80.189.13. Cambridge, Ma. 1979.

147. **James COOK** (1728-79). *An account of the voyages undertaken by the order of His present Majesty for making discoveries in the Southern Hemisphere, and successively performed by Commodore Byron, Captain Wallis, Captian Carteret and Captain Cook, by John Hawkesworth.* London, Printed for W. Strahan and T. Cadell, 1773. 4to. Illustrated with cuts and a great variety of charts and maps.
80.189.27. Cambridge, Ma. 1979.

148. **James COOK** (1728-79). *A voyage towards the South Pole, and round the world.* London, W. Strahan and T. Cadell, 1777. Ed. 2. 2 vols. ils. 4to.
80.189.28 a-b. Cambridge, Ma. 1979.

149. **Arthur DOBBS** (1689-1765). *An account of the countries adjoining to Hudson's Bay in the northwest part of America.* London, 1744. pp 2, 211. 4to.
80.189.32. Cambridge, Ma. 1979.

150. **Jean Baptiste DU HALDE.** *A description of the Empire of China and Chinese-Tartary, together with the kingdoms of Korea, and Tibet.* London, 1738-41. vols 1,2. Folio.
80.189.31 a-b. Cambridge, Ma. 1979.

151. **George EDWARDS.** *Gleanings of natural history.* London, 1758-64. vols 1-3. Deposited by W.S. Bryant.
80.189.35 a-c. Cambridge, Ma. 1979.

152. **George EDWARDS.** *A natural history of birds.* London, 1743-51. vols 1-4. 4to. Deposited by W.S. Bryant.
80.189.34 a-d. Cambridge, Ma. 1979.

153. **Henry ELLIS.** *A voyage to Hudson's Bay, by the Dobbs Galley and California, in the years* 1746 *and* 1747. London, 1748. pp 28, 336. 9 pls and 1 map. 8vo.
80.189.36. Cambridge, Ma. 1979.

154. **Thomas FALKNER.** *A Description of Patagonia and the adjoining parts of South America.* Hereford, 1774. pp (2), 4, 144. 4to.
80.189.37. Cambridge, Ma. 1979.

155. **Samuel HEARNE** (1745-92). *A journey from Prince of Wales' Fort in Hudson's Bay, to the Northern Ocean, undertaken in the years 1769-72.* London, 1795. pp 44, 458,(2). Front. 8 pls. 4to.
80.189.48. Cambridge, Ma. 1979.

English, 19th Century

156. **Sir John BARROW** (1764-1848). *An Account of travels into the interior of southern Africa in the years 1797-8.* London, 1801-04, vols 1, 2. 4to.
80.189.10a-b. Cambridge, Ma. 1979.

157. **Frederick William BEECHEY** (1796-1856). *The zoology of Captain Beechey's voyage.* London, 1839. pp 12, 180, 47 pls. 4to.
80.189.12. Cambridge, Ma. 1979.

158. **James BOLTON.** *Harmonia ruralis; or, An essay towards a natural history of British song birds.* London, 1845. pp 162, 81 col pls. 2 vols in one.
80.189.17. Cambridge, Ma. 1979.

159. **Charles DARWIN** (1809-82). *The structure and distribution of coral reefs. Being the first part of the geology of the voyage of the Beagle.* London, Smith, Elder and Co., 1842. pp xii, 214. ils. 8vo.
80.189.29. Cambridge, Ma. 1979.

160. **Ernst DIEFFENBACH.** *Travels in New Zealand; with contributions to the geography, geology, botany and natural history of that country.* London, 1843. 2 vols. Front. and vign. each vol.
80.189.30 a-b. Cambridge, Ma. 1979.

161. **Alexander FORBES.** *California: A history of Upper and Lower California from their first discovery to the present time, comprising an account of the climate, soil, natural productions, agriculture, commerce, etc. A full view of the missionary establishments and condition of the free and domesticated Indians. With an appendix relating to steam navigation in the Pacific.* London, 1839. pp xvi, 352. Port of Antonio Peyri. 9 pls, wdct. and map.
80.189.38. Cambridge, Ma. 1979.

162. **Louis FRASER.** *Zoologia typica, or Figures of new and rare mammals and birds described in the proceedings, or exhibited in the collections of the Zoological Society of London..* London, 1849. 70 pls. Also with an illustrated title-page. Folio.
80.189.40. Cambridge, Ma. 1979.

163. **John GOULD.** *A synopsis of the birds of Australia and the adjacent islands.* London, 1837-38. Parts 1-4. 71 pls.
80.189.41. Cambridge, Ma. 1979.

164. **John Edward GRAY.** *Illustrations of Indian zoology; chiefly selected from the collection of Maj.-Gen. Hardwicke.* London, etc., 1830-34. vols 1 and 2. Portr. and 20s pls. Folio.
80.189.42 a-b. Cambridge, Ma. 1979.

165. **Sir George GREY** (1812-98). *Journals of two expeditions of discovery in north-west and western Australia.* London, T. and W. Boone, 1841. vols 1 and 2. ils. 8vo.
80.189.43 a-b. Cambridge, Ma. 1979.

166. **Sir William Cornwallis HARRIS.** *The wild sports of southern Africa; being the narrative of an expedition from the Cape of Good Hope to the Tropic of Capricorn.* London, John Murray, 1839. pp 24, 387. 7 pls and map. 8vo.
80.189.46. Cambridge, Ma. 1979.

Flemish, 19th Century

167. **Franz Ernest BLAAUW.** *A monograph of the cranes, by F. E. Blaauw.* Leiden and London, E. J. Bril, R. H. Porter, 1897. viii, 64, (3) p. 22 col. mounted pls. 46 cm. Includes references. Plates by Heinrich Leutemann and J. G. Keulemans.
80.189.15. Cambridge, Ma. 1979.

French, 18th Century

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French, 19th Century

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Straw Indicted for Fraud

Steven Straw, 28, of Newburyport, Massachusetts, and Steven Rose of La-Canada, California, were named in May in a three-count criminal indictment for violation of federal conspiracy and wire fraud statutes, and theft by fraud and interstate commerce. The indictment arose from a transaction between Straw and the Petersen Galleries of Beverly Hills, California, in which Peterson Galleries paid $2.9 million to Straw in order to acquire a painting by Rembrandt entitled *Portrait of a Man Holding a Black Hat*. Straw also delivered to Petersen documents apparently committing the Metropolitan Museum of Art to buy the painting for $4.5 million.

In fact, the painting belonged to J. William Middendorf and was recently sold to the California collector Armand Hammer. An FBI investigation has shown that the documents of sale, and the letter from the Museum, were fraudulent.

Recoveries

Cactus of Texas by Porfirio Salinas. (IFAR no 77.34, see *Index of Stolen Art/1977).* Stolen 1976 from Baylor University Student Union, Waco, Tx; recovered Mar 80 in New Mexico. Ronald V. Whittington, a former resident of Waco, has been indicted in connection with the theft. The painting was recovered from Whittington's New Mexico residence along with $500,000 of art and antiques that are believed stolen. Whittington is currently serving a three-year sentence in New Mexico after pleading guilty to a fraud charge.

*

Fernand Leger, *Le Vase,* 1925. (IFAR no 79.35, *Art Theft Archive Newsletter,* Jun 79, no 17.). Stolen Apr 79 in Bonn, W. Germany; recovered Apr 80 in Germany.

*

Five of nine American sculptures reported stolen in Clayton, Mo. in September 1979 have been recovered. These bronzes are published in the Feb 80 *Stolen Art Alert,* nos 42, 45, 47, 49-50, and are identified as follows:

Harry Jackson, *Two Champs II.* No 43/100. (IFAR no 79.286.1). (Also published in *Stolen Art Alert,* Mar 80, no 58).

George Marks, *Getaway.* (IFAR no 79.286.5).

William Mayers, *Price of a Herd.* (IFAR no 79.286.1).

Marilyn Newmark, *Man of War.* (IFAR no 79.286.7).

Gordon Phillips, *Holdup of the Overland Stage.* (IFAR no 79.286.9).

*

The oldest book of Albany County, New York records, which was discovered missing in April from a vault in the Albany County Courthouse, was recovered on May 10, and two men have been arrested in connection with the theft.

The book is written in Dutch and includes Indian treaties, deeds, and settlers' records from the years 1652-60.

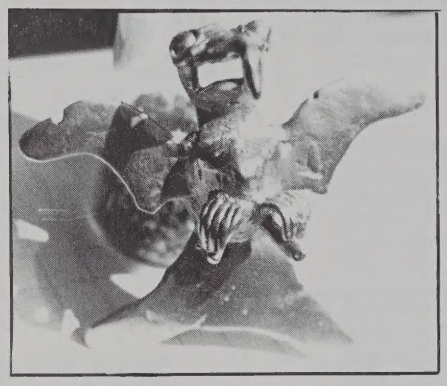
May Issue Erratum

Additional information has been received regarding three items listed in the May *Stolen Art Alert* (no 99, *Bracelets;* no 100, *Medallion with the Bust of a Woman (Cleopatra);* no 101, *Necklace).*

All three items have rewards offered for their recovery, and no 101, listed as having been recovered, is still missing.

Owner Sought in Recovery of Pre-Columbian Eagles

Investigators from the office of the Orange County, California Sheriff's Department are seeking information on the ownership of two solid gold eagles, believed to be of the Veraguas Culture from Panama or Costa Rica. They have been recovered under suspicious circumstances. Anyone with further information is urged to contact IFAR, 46 East 70th Street, New York, NY 10021. Tel: 212/879-1780
or
Investigator Cliff Roberts, Orange County Sheriff South Sub Station 30143 Crown Valley Parkway, Laguna Niguel, Ca 92677. Tel: 714/831-9250 or 714/495-1230.



1. Large eagle, approx 5.1 cm square, approx wt 28.4 gm. The wings and legs are flattened, with the feet clenched and extended from the raised chest area. There is a small, rounded clasp on the back.

2. Small eagle, approx 3.8 cm square, approx wt 21.3 gm. The face and head areas have been crushed. There has been repair work to the legs and the left wing has been replaced. There is a small, circular clasp on the back.

International Protection of Cultural Property

A Symposium on the International Protection of Cultural Property will be hosted by IFAR on October 17, 1980 at the Explorers Club in New York. The symposium will review the Unesco Convention on illicit traffic in cultural property, and other related international activities, to reveal the progress made in this area over the last decade. IFAR will gather together eminent speakers from several U.S. institutions, and from a variety of foreign countries, to represent a balance of viewpoints and concerns over this timely and important issue. For further information about this event, contact IFAR, 46 East 70th Street, New York, NY 10021. 212/879-1780.